

"FIND THE WOMAN," ALMA RUBENS STARRING

Moore's Rialto Theater Presents Great Cosmopolitan Mystery Play All This Week, Beginning Today.

THOSE who read Arthur Somers Roche's great mystery story "Find the Woman" in Cosmopolitan Magazine or later in book form will be interested to learn that it has been made in screen form by Cosmopolitan Productions. "Find the Woman," with Alma Rubens as the featured player, will be shown at Moore's Rialto Theater today and throughout the week.

Sophie Carey, a popular concert singer, is agitated to learn that friendly letters written by her to Judge Walbrough have been stolen by a blackmailer. As Sophie is married the letters, although perfectly innocent in spirit, can be used to her great disadvantage.

The news is imparted quietly to Sophie by Judge Walbrough at a dinner party in a hotel. In the same dining-room at another table is Clancy Deane, a country girl in New York to make her way on the stage. Clancy is with Marc and Fay Weber, new friends. The Webers are called to the lobby where they are met by Morris Belner, a theatrical agent. Belner tells them he has the stolen letters and insists that they help him extort money from Sophie and the judge. The Webers refuse, there is a fight and Marc and Fay escape in a taxi.

The next day Clancy goes to Belner's office to see if he can get her a theatrical or concert engagement. She gives the name she has adopted for professional purposes—Florine Ladue—and her address as that of the hotel where the Webers had been living.

The next day she learns to her horror that Belner was stabbed to death in his office and that the police are seeking a woman.

Sophie gives a party and lends Clancy a dress for it. A detective, engaged in investigating the Belner murder, recognizes the dress as the one matching the fragment in Belner's hand. He chases Clancy who escapes. Later she returns to Sophie's house to find things in a turmoil. Don Carey has been brought home stupidly drunk. He is taken to his room.

The detective has found Marc and Fay Weber, who had been in hiding, and he now takes everyone's fingerprints to compare them with the prints on the knife that killed Belner. This fails to disclose the murderer.

Judge Walbrough enters the house and is struck over the head with a cane in the hands of an unseen person. The detective examines the cane and finds the prints match those on the fatal knife. A shot is heard in Don Carey's room. The door is broken down. Carey is dead with a pistol beside him. In the fireplace is a bundle of letters burning—Sophie's letters to the judge.

The detective examines the pistol and announces that the prints show that Carey is the man who killed Belner. He explains that Carey stole the letters to give to Belner in order to extort money from the judge. When he found Belner was trying to injure Sophie, too, he killed him to get the letters back. Sick of life, he died by his own hand.

BESSIE BARRISCALE is playing "Picking Peaches" in vaudeville. It was written for her, exclusively, by Howard Hickman, the author of "The Skirt," in which she starred recently.

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The CHARLATAN
A DRAMATIC NOVELTY
By LEONARD FRANKLIN and ERNEST PARSONS
The Cast Will Include: Frederick Thien, William Ingersoll, Farnell Pratt, Charles Hampton, Lewis Broughton, William Folsom, Edward Fowers, Paula Marshall, Margaret Dale, Nettie Sunderland, Marion Bertram, Mary Turner, Jane Maurice and Maud Westley
Staged by IRA HANES

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NEXT MON. SEATS THURS.
THE LONG LOOKED FOR EVENT
Positive Personal Appearance of
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A Dramatic Triumph in an Exquisite Setting
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SCENES FROM "FIND THE WOMAN" AT RIALTO



HER
FINGERPRINTS,
WILL THEY
TELL?

SOPHIE CAREY
SEEMS EQUALLY
COMPROMISED

OR IS THE
CLUE
WOVEN IN
THIS
WEB?

LOVE
TANGLES
THE
WARP

SOPHIE CONFIDES IN
HER FRIEND

CAN CLANCY DEANE
BE GUILTY?

TOGETHER, THEY
DISCOVER THE TRUTH

With Alan Dale at New York Plays

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she tingles, and she has lumps of gown scooped out in various places so that bare flesh may be seen. She is dressed for dinner and very vivacious. Still, it seems to me that her vivacity would be more pronounced if the agony could be mitigated. She is supposed to be furious with her husband for the reason that she has proved his infidelity, but she wears the clothes he furnishes so lavishly that you lose all interest in her misery.

I never feel intensely sorry for any heroine who is deklattay to the waist line. I may be

hard-hearted, or callous, but the expenditure of sympathy upon such wealth of apparel seems to me to be stupid.

AND it distracts my attention from the issues of the play—providing, of course, that there be issues—when after having viewed the heroine in her sumptuous gown and marveled at the cost thereof, she placidly remarks to hubby: "And now I think I had better dress for dinner."

THE dinner is over and the last guest has disappeared. They are alone, and you feel rather anxious to listen to their discussion on the topics that have been agitating them so profoundly. But not yet. She has a negligee that she wants you to see. Before retiring for the night heroines always don very elaborate negligees. It is a sort of mania with them. These garments are almost as uncomfortable as their dinner gowns, but they pretend that they rest in them and that they afford great relaxation.

So she runs off again. He pours himself a glass of whiskey and soda and has a few lines with the butler whilst she is "changing." Possibly at rehearsed the stage manager has



said to the author: "You've got to write in a few speeches for the husband and the butler while the wife is putting on her negligee. Otherwise, there will be a stage wait. She has got to throw down the part if she doesn't." Therefore, there is some desultory chatter before she re-enters.

Now she is "at her ease." She is all chiffon and streaming ribbons. She sports a long trailing train, and she has wound things around her hair that would give the average human being jim-jams. She doesn't sit but she walks. She wants you to get the "hang" of her negligee. She goes around the chairs and tables and sofas and pieces of bric-a-brac with febrile zeal. She holds her arms over her head so that you can enjoy the "dip" of her sleeves—and then they talk. The talk goes over your head, because the garb of the woman is so amusing. You wonder if it is intended for burlesque, but looking at the name of the playwright you realize that it couldn't possibly be that. After

AND FRIENDSHIP
THE WOOF

a prolonged debate, she declares that she is going to bed, and this being a serious play you are not asked to view her nightie. And so it goes. And the growing expense of production is deplored, and they say—as they always say—that "things are awfully bad." All the illusions are shattered by this excess of sartorial embellishment, and nobody yet has started to preach the very necessary lesson of sanity in stage clothes.

Nearly Got Him.
FRANK PURCELLA of the nimble-footed Purcella brothers, whose handcliff dance is one of the original feats of the variety, is a survivor of the Lusitania. He was dragged into a rowboat after two hours in the water and spent five weeks in a Queenstown hospital suffering from exposure.

CAPITOL
Smoke If You Like
All this week beginning with today's matinee, HARRY M. STROUSE'S big burlesque sensation.

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With BILLY KELLY, CHARLES COUNTRY, JOHN MUGGINS and many others including

20 FLAPPERS 20
Two shows today, 2 p. m. and 8:15. Weekdays, 2:15 and 8:15.

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Sunday and Monday, April 9 and 10

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(Continued from Page 6)

visit, could not go amiss by availing themselves of this last chance. This is the fourth season for "East is West" its travels having included a tour to the Pacific Coast.

COMING to the National next Monday, will be Fred Stone in "Tip-Top," the comedian's latest success which ran at the Globe Theater, New York, for almost a year. The book is by Anna Caldwell and F. H. Burnside and the music by Ivan Caryll.

Appearing with Mr. Stone are the Six Brown Brothers, the clown band that has been an important act with the great comedian for several years; the Duncan sisters, two little girls who have established themselves as one of the best sister acts in either vaudeville or musical comedy; the Sixteen London (Eng.) Palace Girls, a dancing act, and a big chorus.

NEXT week at Keith's Theater beginning Monday matinee there will be three headline attractions, Bessie Barriscale, "The Darling of the Screen," W. C. Fields and company, late of the Ziegfeld Follies; and Riggs and Witchie the dance stars.

THE MIDNIGHT ROUNDERS, a companion cameo revue to "The Whirl of New York" will open its first Washington engagement at the Belasco, Sunday April 16. The company of fifty people is headed by Jane Green and includes Sam Hearn and Harry Hines besides a chorus of twenty-four girls.

W. C. FIELDS, the silence and fun end of the Ziegfeld Follies of the current season, is to go on the Keith roster for the summer and will offer here a travesty called "Golf."

POLI'S NEXT SUNDAY NIGHT
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—WILLIAM HARRIS JR. PRESENTS—

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PRICES: Eve., \$2.50, \$3.50, \$1.50, \$1.00, 50c, 25c, 10c, 5c
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NORMA TALMADGE
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"LOVE'S REDEMPTION"
The colorful story of a girl of the tropics who salvaged the life of a renegade Englishman and in return was saved from a life of unhappiness by him.

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HARRY POLLARD
IN
THE ANVIL CHORUS

WED.—THURS.—FRI.
CULLEN LANDIS
In a New Goldwyn Comedy-Romance
WATCH YOUR STEP
Comedy—"Torchy's Frame-Up"

FRI.—SAT.—SUN.
BEBE DANIELS
In Her Latest Reel at NW
NANCY FROM NOWHERE
Irving Cummings in "Rope's End"

CRANDALL'S
METROPOLITAN
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BEGINNING TODAY.

A PHOTOGEN



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The Lotus Eater
personally directed by Marshall Neilan

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A magnificent picture from Al- bert Payson Terhune's most colorful story to which the star is supported by a cast of notables known to all the world.

5—ADDED FEATURES—5